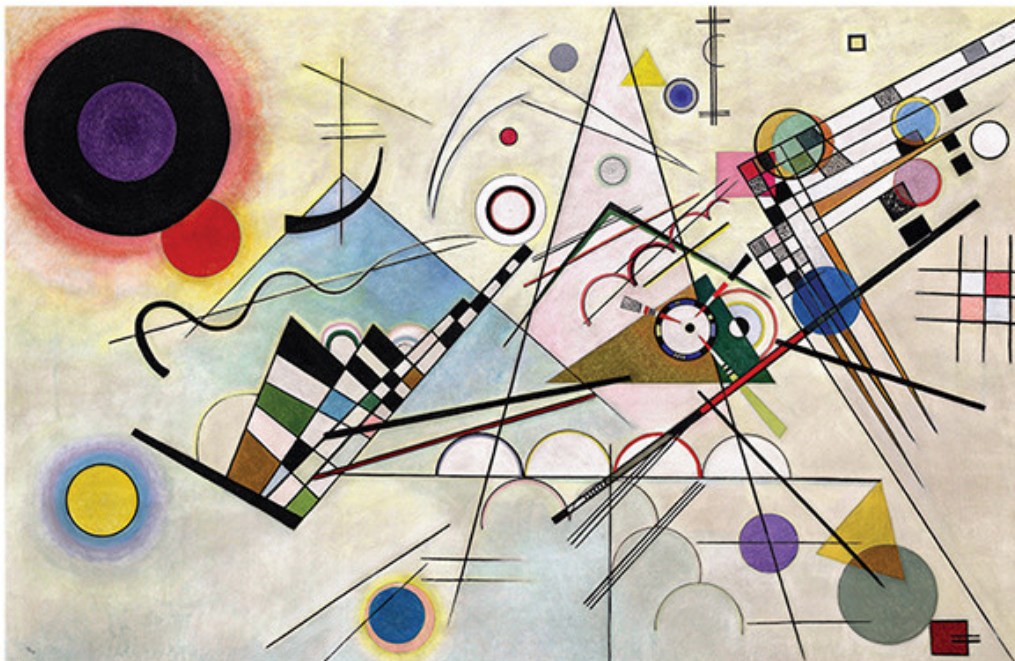


Strategies to challenge the conventions of horizontality and verticality of graphic scores.

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To begin with the instantaneous exploration at the same time that I write this text we are going to analyze what visual variables could evoke a construct of temporality or time as such.

The horizontality or the x coordinate usually implies time as in the works of Cornelis Cardew where the work continues from left to right.

The vectority of a shape in relation to its geometry such as an isosceles, obtuse or scalene triangle could determine direction that is related to a temporality. This point deviates a bit from the usual x-coordinate time construct.

The polarity or the binary is a very usual construct to determine the intensity of something. The latter could be challenged with the treatment of musical material placed in a list-array where the degrees of that axis, whether vertical and / or multiple or linear structural meta could determine a non-linearity in terms of the musical production of the reading of a graphic or photographic experimental work, video etc. but this point is not the main one in this instant investigation.

The outline of a shape could also determine a temporality. Rather, the length, for example, of a circle could determine temporality. This last point is quite close to the usual x-coordinate construct being time from left to right.

How to defy linear time with shapes?

And created a way of reading photographic scores where a static holistic trace of the non-temporal score or a work of a painting such as the painting on the cover of this text that is by Kandinsky is imprinted on the visual memory of the instrumentalist.

In this way, shapes, distances, sizes etc ... are acquired and a work is created using this information that could say that it is basically an algorithm and / or axiomatic information similar to the axiomatic information of my work Axiomática Jíbara Para Cuarteto de Strings

What happens with the visual parameters that is one tends to polarize them, to serialize their levels in a scalar manner. This construct must be challenged. An attempt at that was my concept of the Non-Binary in music and in the reading of photographic scores where the polarity of the musical variables is not evident. For example, there is no such thing as $x = 0$ low entropy at $x = 1$ maximum entropy, but rather that $x = 0$ low entropy and $x = 1$ tonalism with an emphasis on rhythmic themes. Here a dislocation or confusion is created regarding the polarity and linearity of what could determine an increase in entropy towards $x = 1$ and $x = 1$ has been other musical multiple

dimensions that are weaned from the conventional entropy linearity of x at first and the pleasure is acquired by the instrumentalist and an audience if they obtain the conceptual content through texts and the score.

Now in order to continue with the visual constructs that determine or evoke temporality in a graphic work and challenge them, we must look for constructs or musical parameters that are not temporal, perhaps it could be the concept of theme in a composition, the non-thematic, I don't know, I'll inquire now in musical parameters.

- 1) height or frequency
- 2) gesture or musical theme - with some musical variable as the protagonist either rhythm, height or prosody of the melody, textures, or metaphysics or concept that could be like the theme of "theme" as such that would be considered in a linearity between the musical high entropy to a musical medium entropy to a very low entropy such as a single note work among other things.
- 3) rhythmic density - [spread to dense]
- 4) melody direction
- 5) harmonic quality and / or color

- 6) Harmonic entropy in arpeggiated or vertical interval structures like chords.
- 7) counterpoint - [simple to complex, equal to contrasting]
- 8) entropy - [low to high]
- 9) scale symmetry - [symmetric to complex]
- 10) number of notes on the scale - [one to infinite in the 20Hz to 20000Hz register]
- 11) type of deal with volume 1 - [abrupt, linear, differential]
- 12) type of deal with volume 2 - [simple to morphological]
- 13) timbre - [dull to bright]
- 14) attack - [tenuto a stacato]
- 15) entropy - [low to high]
- 16) gesture form - [symmetric / geometric to organic / dynamic to metamorphic]
- 17) conditional constructs - [dead - alive, violence - peace, rest - agitated, sadness - happiness]
- 18) vertical metaphysical symbolic constructs - [circle, square, triangle, smiley face, one line]
- 19) tonality to atonality
- 20) duration
- 21) frequency range
- 22) range of durations
- 23) note series frequency range

- 24) number of percussive events per "unit" or instantaneous linear
- 25) quality of consonance to rhythm dissonance
- 26) scale mode of an x scale
- 27) type of interaction between musicians
- 28) number of segments in the shape
- 29) length of a melody or rhythm segment
- 30) number of subdivisions per unit
- 31) # of degree of a scalar structure
- 32) # of modulation interval
- 33) musical logic direction
- 34) time positioning of musical logic

When I look at these parameters I realize that they all tend to have a polarity and to challenge this all I have thought about is non-binary in the treatment of legend creation.

I have thought that it is necessary to wean ourselves and observe the constructs from a higher perspective decolonizing the consciousness against the linearity and scalar serialization of the constructs. For example perhaps solidify a visual construct without scalar serialization. There is a construct that I like to use that is a quality of form or object from nothing to totality, with the geometric forms in between the

line, the organic and the complex, without considering the multidimensionality of consciousness, if not only forms.

One of my attempts in 2017 was to use the outline of a shape and have a non-temporal musical parameter that determines a musical material such as the duration of musical events in and while drawing a shape. In this way, there is no x of a traditional reading from left to right, but a trace of the form and time is eliminated by controlling the duration of musical events, be it single notes or complex melodic and / or thematic notes in other musical parameters such as be it concept or rhythm.

Perhaps it was removing linear time from left to right from the control. I am going to try to remind myself of another challenging interesting mapping by analyzing Kandinsky's work.

Honestly, if I'm not meticulous about this, I won't be able to so I'm going to just draw lines from one construct to another without much thought.

Musical	Visual
height or frequency	derivative

gesture or musical theme - with some musical variable as the protagonist either rhythm, height or prosody of the melody, textures, or metaphysics or concept that could be like the theme of "theme" as such that would be considered in a linearity between high entropy musical to a medium entropy musical to a very low entropy such as a single note work among other things.	slope
rhythmic density - [scattered to dense]	quality of the form either one-dimensional or multidimensional
melody direction	size
harmonic quality and / or color	visual strength
Harmonic entropy in arpeggiated or vertical interval structures as chords.	visual acceleration

counterpoint - [simple to complex, equal to contrasting]	visual direction
entropy - [low to high]	kind of metaphysical form evoked by forms
scale symmetry - [symmetric to complex]	memory image evoked by shapes
number of notes on the scale - [one to infinite in the 20Hz to 20000Hz register]	direction of the vectorality of the shape
type of deal with volume 1 - [abrupt, linear, differential]	360 degree reading direction
type of deal with volume 2 - [simple to morphological]	visual priority level of shapes in the image
timbre - [dull to bright]	visual priority level of shapes in the image
attack - [tenuto a stacato]	size of the figure in area and mm or cm
entropy - [low to high]	size or proportion of figures to others either in cm or mm or serialized scalarly by the number of shapes.

gestural form - [symmetric / geometric to organic / dynamic to metamorphic]	symbolic or gestural or frequency color
conditional constructs - [dead - alive, violence - peace, rest - agitated, sadness - happiness]	density to simplicity
vertical metaphysical symbolic constructs - [circle, square, triangle, smiley face, one line]	image entropy
tonality to atonality	apparent distance or void in mm cm or proportional
duration	apparent distance or void in mm cm or proportional
frequency range	symmetry to organic
range of durations	figure width
note series frequency range	visual focus width
number of percussive events per "unit" or instantaneous linear	visual focus intensity
quality of consonance to dissonance of rhythm	position in coordinates and in simple description, right, left, up and down

scale mode of an x scale	temporary visual logic direction of shapes *
type of interaction between musicians	
direction of musical logic	
number of repetitions of one or more notes	
number of notes	
Coordinates x, y and z, [x, y], [x, z], [y, z], [x, y, z]	

Musical constructs that have the potential to challenge the horizontality and verticality of the transduction of a graphic work.

amount

rank

unit circle address

displacement and / or distance

entropy and / or density

amount

Visual Constructs that challenge the horizontality and verticality of graphic scores would be:

Derivative

slope

quality of form

size

visual strength

visual acceleration

visual direction

direction of the vectority of the shape

kind of metaphysical form evoked by forms

memory image

360 degree reading direction

Direction of visual force ??????????????????????????????

Visual priority level of shapes in the image

Size of the figure in area and mm or cm

Size or proportion of figures to others either in cm or mm or

serialized scalarly by the number of shapes.

Symbolic or gestural or frequency color

Density to simplicity

Image entropy

Apparent distance or void in mm cm or proportional.

Symmetry to Organic

Position in coordinates

Coordinates should not be used if they are seen in traditional readings... x and z "because of their linearity.

Figure width

Visual focus width

Visual focus intensity

This following is the solution for challenging the conventions of the x and y axes of reading graphic works or even symbolic images:

The creation of new visual constructs ...

New constructs are interesting for mapping these higher constructs and mapping them to musical parameters. For example, you could synthesize a new construct based on the quality of the shape with size and these two constructs are integrated by you, you give them a name and that integral or average of their scalar number between the two is used for parameterization and mapping to musical content.

N1 = size intensity from maximum to minimum

N2 = number of quality of shape between nothing to totality

$X = (N1 + N2) / 2$

X is then used to map to the musical constructs. This helps a lot to de-correlate the linearity of Cartesian axes evoked by the conventions of traditional music reading and the linearity of musical constructs as low volume to high volume correlated to a scalar serialization of some visual object.

I believe that here we arrive at the expansion of visual constructs through synthesis and here we achieve extreme decorrelation and challenge the conventions of reading graphical scores, images, etc.

In fact, a Bach score could be read by "mapping" or correlating the visual to other musical parameters by creating a new work and composing a new metaphysical score based on an arbitrary visual material from metaphysics.

This above / \ is a work.

Then you only have to emphasize the visual and how to map these almost metaphysical visual constructs in some cases to the musical parameters mentioned in the previous table.

If you want to be more extreme then use my concept of Non-Dualism for music and create multipolarities and decorrelations or challenges of the constructs evoked by our traditional memory of music reading.